

# August Wilhelmj

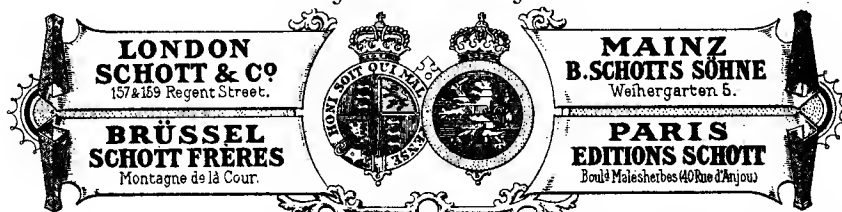
## Bearbeitungen und Compositionen für Violine

### Mit Klavier:

|   | M. | Pf. |
|---|----|-----|
| Wilhelmj—Bazzini, A. Op. 25. La Ronde des Lutins, Scherzo Fantastique . . . . .                   | 3. | 25  |
| — Beethoven. Violin-Romanzen. No. 1. G-dur Op. 40 n. . . . .                                      | —. | 80  |
| 2. F-dur Op. 50 n. . . . .  | —. | 70  |
| — Beethoven, L. v. Op. 61. Concerto . . . . .   | 2. | —   |
| — Beriot, Ch. de. Op. 32. Andante et Rondo russe (Extrait du 2 <sup>d</sup> Concerto) . . . . .   | 1. | 20  |
| — — Op. 76. Concerto No. 7 en Sol-majeur . . . . .  | 1. | 50  |
| — Ernst, H. W. Op. 11. Fantaisie sur la Marche et la Romance d'Otello de <i>Rossini</i> . . . . . | 1. | 50  |
| — — Op. 22. Ungarische Weisen . . . . .   | 1. | 20  |
| — — Op. 23. Concerto (Allegro pathétique) . . . . .   | 1. | 50  |
| — Mendelssohn. Op. 64. Concerto . . . . .   | 2. | —   |
| — Merkel, G. Op. 51. Adagio . . . . .   | 2. | —   |
| — do. do. mit Orgelbegleitung . . . . .   | 2. | —   |
| — Paganini. Einleitung, Thema und Variationen . . . . .   | 3. | 25  |
| — Raff. Improvisation über „Die Liebesfee“ . . . . .  | 3. | 50  |
| — Schubert. 2 Lieder (Ave Maria — Am Meer) . . . . .  | 2. | 25  |
| — Schumann. Abendlied . . . . .   | 1. | 25  |
| — do. do. mit Orgelbegleitung . . . . .   | 1. | 25  |
| — Spohr. Romanze „Rose wie bist Du“ . . . . .   | 1. | 50  |
| — Vieuxtemps, H. Op. 10. Grand Concerto en Mi n. . . . .  | 6. | —   |
| — Wagner. Walther's Preislied . . . . .   | 2. | 75  |
| — Parsifal-Paraphrase . . . . .   | 2. | 25  |
| — Siegfried-Paraphrase . . . . .  | 2. | 75  |
| — Wilhelmj. Fantasiestück . . . . .   | 3. | 25  |

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# ADAGIO.

G. MERKEL. Op. 51.

Adagio.

VIOLON.

PIANO.

*p legato*

*cresc.*

*de-*

*cresc.*

*cresc.*

*p*

*cresc.*

*dim.*

*decresc.*

*p*



First system of musical notation. The top staff features a melodic line with a crescendo and a tempo change to *cresc. e animato.* The piano accompaniment in the bottom two staves includes a *cresc.* marking.



Second system of musical notation. The top staff begins with *ff* and includes a *dim.* marking and a trill. The tempo is marked *un poco animato.* The piano accompaniment starts with *f* and includes a *dim.* marking. The system concludes with a *fp* dynamic.



Third system of musical notation. The top staff ends with a *smorz.* (diminuendo) marking. The piano accompaniment in the bottom two staves includes a *p* (piano) dynamic marking.



Fourth system of musical notation. Both the top and bottom staves include a *cresc.* (crescendo) marking.

First system of musical notation, piano score. The system consists of three staves (treble, middle, and bass). The key signature is two sharps (F# and C#). The music features rapid sixteenth-note passages in the treble and middle staves, with a more rhythmic bass line. Dynamic markings include *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo).

Second system of musical notation, piano score. The system consists of three staves. The key signature remains two sharps. The tempo/mood instruction *Piu moto e agitato* is written above the staff. Dynamic markings include *p* (piano) and *cresc.* (crescendo).

Third system of musical notation, piano score. The system consists of three staves. The key signature changes to one sharp (F#). The music continues with rapid sixteenth-note passages. Dynamic markings include *f* (forte), *p* (piano), and *cre - scen - do* (crescendo).

Fourth system of musical notation, piano score. The system consists of three staves. The key signature remains one sharp. The music continues with rapid sixteenth-note passages. Dynamic markings include *cresc.* (crescendo), *cre - scen - do* (crescendo), and *cresc.* (crescendo).



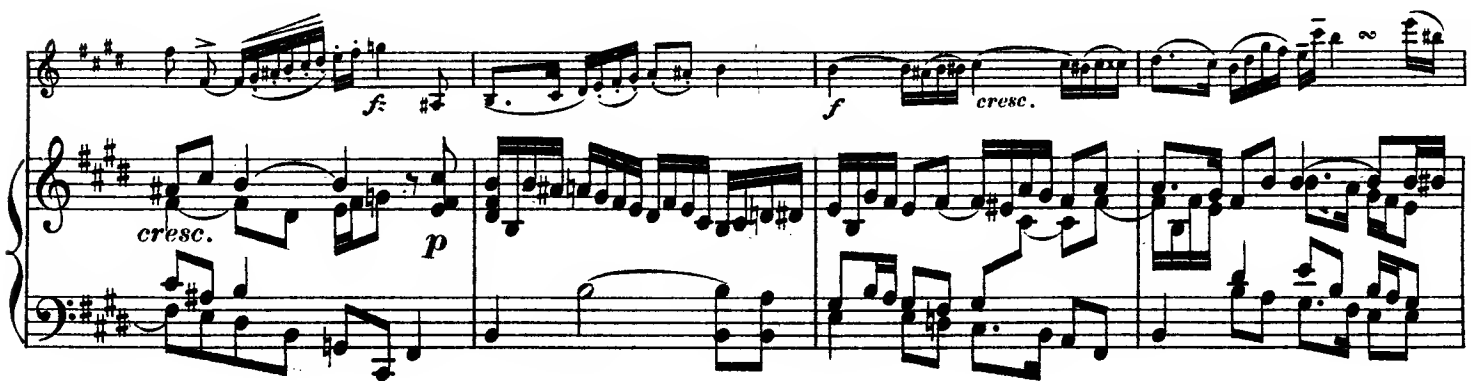
First system of musical notation. The top staff features a melodic line with trills and a dynamic marking of *ff*. The bottom staff includes a piano accompaniment with a *decresc.* marking.



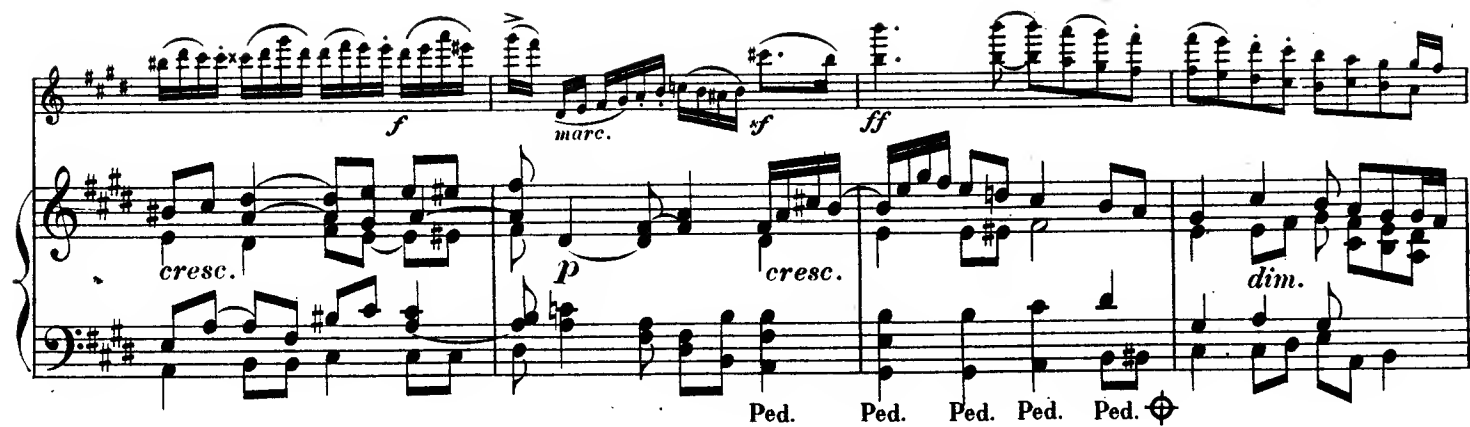
Second system of musical notation. The top staff begins with a *Tempo I<sup>o</sup>* marking. The bottom staff continues the piano accompaniment.



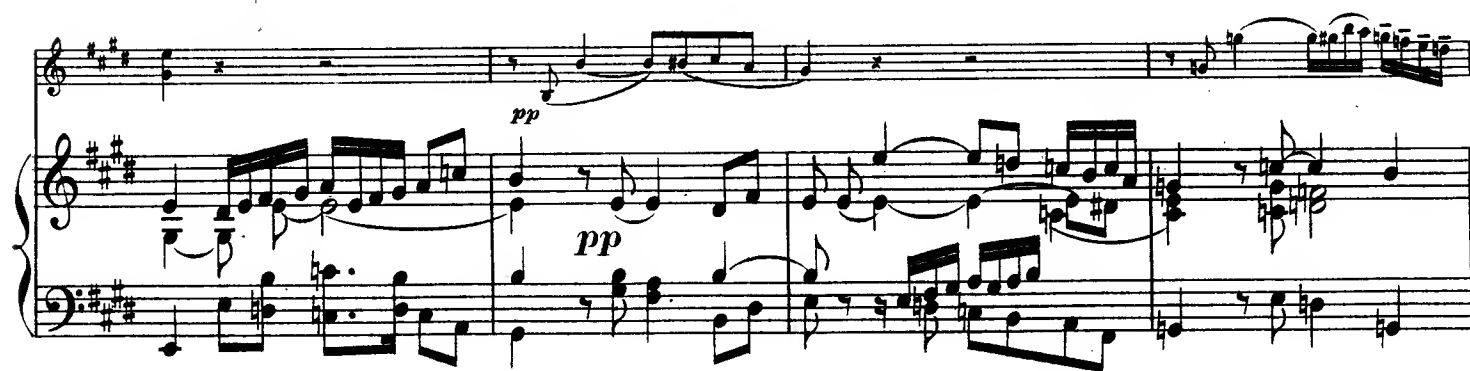
Third system of musical notation. The top staff includes a *cresc.* marking and a *f* dynamic. The bottom staff includes a *cresc.* marking and a *f* dynamic. The system concludes with a *de-* marking.



Fourth system of musical notation. The top staff includes a *f* dynamic and a *cresc.* marking. The bottom staff includes a *cresc.* marking and a *p* dynamic.



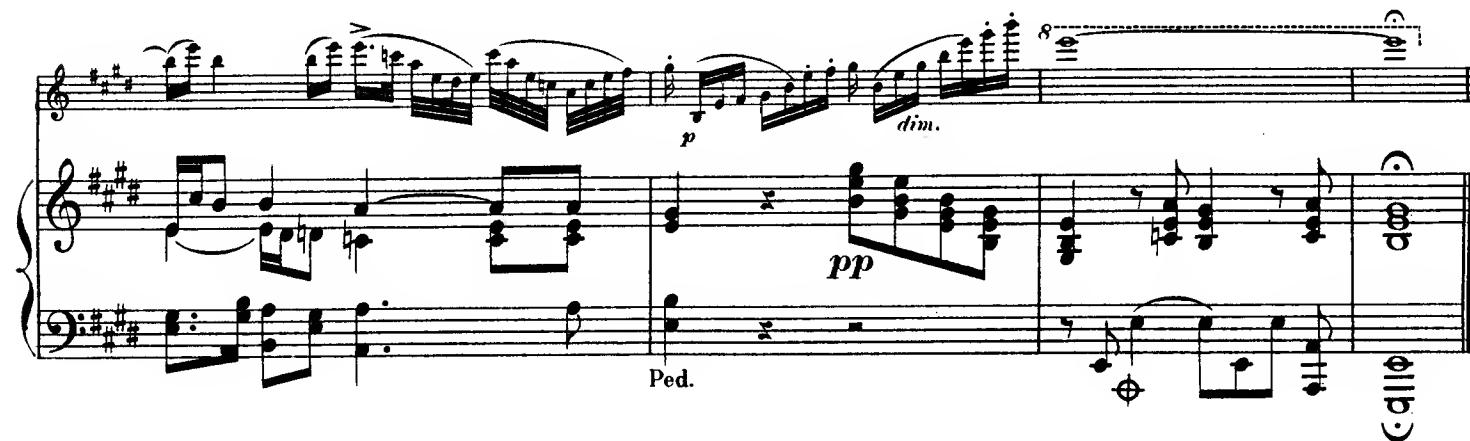
First system of musical notation. The top staff features a complex melodic line with many beamed sixteenth notes, marked with *f* and *marc.* The bottom staff provides harmonic support with chords and moving lines, marked with *cresc.*, *p*, *cresc.*, and *dim.*. Pedal points are indicated by "Ped." under the bottom staff.



Second system of musical notation. The top staff continues the melodic development with some rests, marked with *pp*. The bottom staff features a more active line with many beamed sixteenth notes, also marked with *pp*.



Third system of musical notation. The top staff has a melodic line with *f* markings. The bottom staff has a more active line with *p* and *cresc.* markings.



Fourth system of musical notation. The top staff features a melodic line with *p* and *dim.* markings. The bottom staff has a more active line with *pp* and *Ped.* markings. The system concludes with a double bar line and a repeat sign.

# N. PAGANINI

- |   |       |  |      |
|---|-------|--|------|
| Op. 2. 1 <sup>re</sup> Sonate (Alard. Les Maîtres classiques No. 10) . . . . .                              | 1 50  | Op. 11. Moto perpetuo ( <i>Mouvement perpétuel</i> ) avec acc. de Piano . . .                          | 2 —  |
| Op. 3. 12 <sup>me</sup> Sonate (Alard. Les Maîtres classiques No. 30) . . . . .                             | 1 75  | L'Orchestre séparément . . . . .   | 2 —  |
| Op. 6. Premier Concerto, avec acc. de Piano   |       | Op. 12. Non piu mesta, avec acc. de Piano  | 3 —  |
| L'Orchestre séparément n.   | 21 —  | L'Orchestre séparément . . . . .   | 5 25 |
| Op. 6 <sup>bis</sup> . Rondo du 1 <sup>er</sup> Concerto . . . . .  |       | Op. 13. I palpiti, avec acc. de Piano . . .  | 6 25 |
| — Allegro du 1 <sup>er</sup> Concerto. Refait et réinstrumenté avec une Cadence par G. Besekirsky . . . . . | 4 25  | Op. 14. Etudes en 60 Variations sur l'air Barucaba, pour Violon solo.                                  |      |
| — avec acc. d'Orchestre . . . . .   | 7 75  | En trois Suites, chaque . . . . .  | 2 —  |
| Op. 7. Second Concerto ( <i>Clochette</i> ), avec acc. de Piano . . . . .                                   | 16 75 | Sonata, avec acc. de Piano . . . . .   |      |
| L'Orchestre séparément . . . . .  | 16 75 | „ „ de Violon et Violoncello . . . . .   |      |
| Op. 7 <sup>bis</sup> . La Clochette, Rondo du 2 <sup>d</sup> Concerto . . . . .                             | 4 25  | Introduction et Variations sur „Nel cor piu non mi sento“ de l'Op. Molinara pour Violon solo . . . . . |      |
| Op. 8. Le Streghe ( <i>Danse des Sorcières</i> ), avec acc. de Piano . . . . .                              | 7 —   | * 24 Capricen nebst Perpetuum mobile und Duo für eine Violine . . . . .                                | 1 50 |
| L'Orchestre séparément n. . . . .   | 7 —   | * 60 Variationen über das Lied Barucaba (als Vorbereitung zu den 24 Capricen)                          |      |
| Op. 9. God Save the Queen, avec acc. de Piano . . . . .   | 3 25  | Oeuvres posthumes, pour Violon avec accomp. de Piano (Op. 6 à 13, Sonata)                              |      |
| L'Orchestre séparément . . . . .  | 5 25  | Edition originale et complète, ornée du Portrait de l'Auteur . . . . . n.                              | 9 —  |
| Op. 10. Le Carnaval de Venise, avec acc. de Piano . . . . .   |       |  |      |

\* Bearbeitet von Emil Kross.

3 Airs with Variations, illustrating the Art of Playing on the fourth string with Pianoforte accompt.

## Morceaux détachés

pour Violoncello avec acc. de Piano:

- 2 Etudes de Concert transcr. par R. E. Bockmühl. No. 1. Le Carnaval de Venise . . . . . 2 75  
 „ 2. Mouvement perpétuel . . . . . 2 50

pour Flûte avec acc. de Piano:

- Op. 8. Le Streghe (*Danse des Sorcières*) fameuses Variations arr. par G. Briccialdi . . . . . 3 25

pour Piano seul:

- Op. 7<sup>bis</sup>. La Clochette, Rondo du 2<sup>d</sup> Concerto transcr. par F. Beyer . . . . . 1 50  
 Op. 8. Le Streghe (*Danse des Sorcières*) transcr. par H. Rupp . . . . . 1 50

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